

COMIX



WORLD

COMIX WORLD 187. January 1, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by David Miller, whose work appears in BAD GIRL ART (\$2 pp from CW) and COMIX WAVE 5.* New minis from CW: TALES FROM THE INSIDE 1 by Macedonio Garcia. This is an eight-pager about prison life by an artist who is doing some time down in Texas. WORK FORCE by John Howard is an eight-pager about life at the bottom (John and I both had experiences in the grocery business.). 50¢/stamp each from CW. COMIX WAVE 6 is on the way to the printer this week. \$1.50 from CW by mail. There will be six WAVES in '82. 7 and 8 are pretty well filled. Contributions welcome; artsize is 5 1/2 x 8 1/2". Story orientation. SASE is required for return of art. -CLAY GEERDES

DENIS KITCHEN TALKS BACK

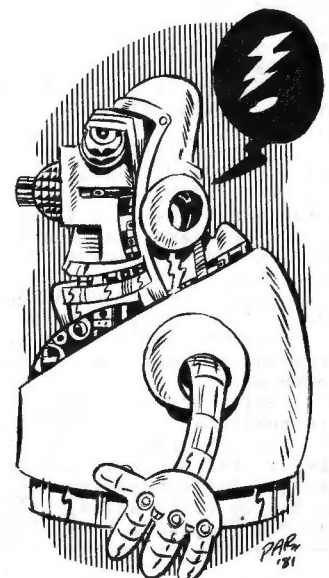
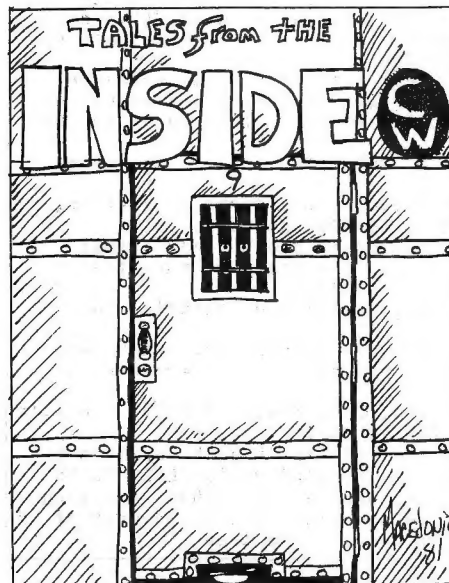
In CW 185, I made some comments about the current state of ug publishing. Publisher Denis Kitchen replied and I'm going to quote from his letter.

"This is capitalism, and a publisher must be aware of keeping ahead of the game for survival's sake. But you know as well as anyone that no publisher in the ug comix business is really making money. The love of the medium supercedes any other motive. If I wanted to make money, I would have moved to a large city and gone into advertising or developed a commercial art studio. . . . I do not disdain profits per se as I may have in my earlier, more idealistic, publishing days. But I think the record shows that I have published many comix which had, on their face, no wide market appeal or significant fan appeal, but published them because I thought the relatively small audience deserved the collection or because I thought the artist(s) deserved the collection. I have intentionally published comix that I knew instinctively would lose money, and justified it on the basis that the more commercial titles would subsidize the less commercial. This is still true. Unfortunately, the market has shrunk and there are fewer money-making comix left to support the obvious money-losers. It is always dangerous to generalize, as you know. Perhaps most publishers are as callous as portrayed here, but I do not recognize myself. I no longer have the time, but for years I gave a personal reply to each and every artist who sent in a contribution, no matter how unusable. I offered encouragement whenever there was a sign of talent. . . . It's true that only a handful of artists can make a living fulltime in this field. . . . The opportunities at this point are fairly meager. But that is a simple reflection of the state of the market. You could say the same for getting a job in an auto plant. Artist should be warned forthrightly that there is no big money to be made in undergrounds these days. If the genre still holds appeal, they should consider it a form of extra income only, and should have a primary form of income established. Speaking for myself again, it is generally true that the comix being published feature artists who have been regulars for years. But, given the state of the market, this is only common sense: these artists have an established following, are recognized, and are bought. A new comic by a new artist is an extremely dangerous business proposition. Nevertheless I have still attempted to bring in new artists. The most recent example is BIZARRE SEX #9/OMAHA, which is a solo book by a new artist, Reed Waller. . . . while it is entirely possible for someone to perceive that they are not getting first class treatment, no one is ignored if their work is accepted. Yes, comix do often take a year or more to come together. And, yes, payment is technically on publication, but you fail to mention that, in our Krupp case, we frequently give advance royalties to artists who request it. It cannot be done to all, but is frequently done. . . contributors to my titles always get complimentary copies. Artists of solo books get fifty free copies. Others 1 to 10 copies. As for shitty reproduction, again, I don't feel it is fair to imply that we fall into this category. I have almost always in recent years used a good white paper for better reproduction, at a higher printing cost, and have been conscientious about quality negatives and reproduction." (letter dtd Dec. 14, 1981)

Krupp is soliciting material for a quarterly music mag to be called BOP. Artists may send him an SASE for a spec sheet. #2 Swamp Road, Princeton, WI 54968.



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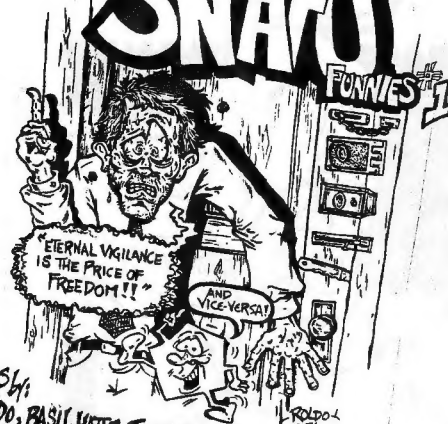


FROM SNAFU #1.

FRED PROD. PRESENTS...

SNAFU

PAGES #1



WITH STORIES BY:

ROLD, BASIL HATE, JACK DZASTRE, BOBBY A. G.
FRANK MTRUCK, 20 PAGES, 8 1/2 x 7 LMT
\$1.50 (U.S.) PP FROM - TEE-ARG ON COMIX WORK
%1232 DOWNING ST. WINNIPEG MANITOBA, R3E 2R7
WHILE THEY LAST...

STUFF. GAY COMIX 2 is here. Previews next ish. \$1.50 from Krupp. SNAFU is a hot one up in Canada. Here's some rap from a Roldo letter, "If you think PEANUTS T-V is negative, check the soaps! GENERAL HOSPITAL is pushing the 50's Morality--'don't kiss on the first date' shit. Like a warehouse fulla hoola-hoops. Sub-plots are all on "girls who 'put-out' not having respect", while pushing church/govt approved marriage as an alternative to E.R.A. (eg: the Luke 'n' Laura wedding hype with Liz Taylor doin' a blowy cameo for maximum public exposure) on the 80's." GOOD GIRLS DON'T FUCK! T-V is out to un-do the sexual revolution. A two part plan. In the 70's, they made "free love" sleazy with mucho humping (building up an audience of impressionable young girls for phase two. Now it's into 'compromise feminism" which will likely sell female flakes like ice water in hell. The basic idea is that 'court-ship and marriage are romantic & secure,' while pre-marital sex is nasty & you may never see a monetary return on your time investment." The idea that two people can live together, fuck, be free & love, of course, is a "hippy dream" (that's why I hate seeing the term 'hippy' in print). Thus media doth make androids of us all."

"Fashion is the cage and media is the bait that lures you in." "Ah, fuck it. All my theories, opinions, paranoia & ideas will turn up in my comix. The original ugs were personal revelations shared by cartoonists, but that got lost in the 70's and it's unfashionable in the 80's. Now with restriction taking a new form (media as peer pressure) it's time for a little re-birth."

"I just hope someone's still reading 'em. Fuckin' fandom thinks it more important to own a comic than to learn from it."

Right on, Roldo. Tell it to 'em. You'd like Roldo's art, folks. In SNAFU, advertised above, and he has a page in BAD GIRL ART.

CLEM and WOJO is a B/W newave comic (digest-sized, 28pp, xerox-printed) from Brent Braineater, POB 67436, Postal Station 0, Vancouver, B.C. V5W 3T5. \$2 ought to get you one. Brent has a second comic he calls SADIST ILLUSTRATED. Don't know the price.

An UNDERGROUND COMIX roundtable talk is scheduled to happen at CREATION CON in San Francisco. The Con runs January 9 and 10 at the Hilton. Info: 415-845-4091. Talk to Tom Walton. I'll be at the Con both days.

CEREBUS 32 is \$2 pp from Dave Sim, POB 1674, STA C, Kitchener, Ont., Canada N2G 4R2.

LIL ELZONIAN, SPACENAUT is a mini from Kenny Moran. 50¢/stamp, 216-B Sherbrook St., Winnipeg, Manitoba, CANADA R3C-2B6.

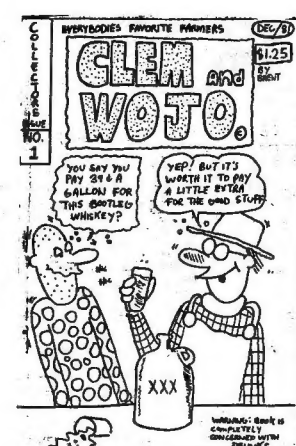
I've heard that Charlton is interested in short funny animal stories for an issue of BULLSEYE. Some of you might be into that. Query Bill Pearson at Charlton, Derby, CT 06418.

Word is HEAVY METAL has such a large backlog of material they aren't looking at anything new.

Jacques tells me he submitted some work to EPIC and never even received a reply. And I thought Marvel had five or six editors for every artist.

Walt Rodgers moved. RD 2, Box 2254, Columbia, N J 07832. Walt's the publisher of JUST ANOTHER EIGHT PAGE WONDER.

Eric Vincent has illustrated a nice children's book, written by Mary Alice Fontenot, CLOVIS CRAWFISH AND THE SINGING CIGALES. \$8.95. Pelican Publishing Company, 1101 Monroe, Gretna, LA 70053. Reacting to the Ug Price Guide, Eric: "Damn, we make the things and most of us can't afford what this stuff will soon cost." Too true. C.G.



TELE TIMES

TELEGRAPH AVENUE'S TIGHT LITTLE MAG
\$2.00
VOL. 3, NO. 26 DECEMBER, 1981



FEATURING: AN INTERVIEW WITH A DISTINCTIVE PARTICIPANT IN THE "TUBE STREET SCENE" ... A DEBATE ON DIFFICULTY IN WHOLE CONSERVATION ... INTERVIEW WITH CHARLTON AND COMICS, A REVIEW OF A BOOK POINT IN COMICS, AN INTERVIEW WITH CLAY GERRARD ... ANTHONY STEPHEN CRANE REMEMBERED ... LUCKY IN STARS FRANKLY ... WILD BILLY WOLFF SOUNDS OFF ... ETC...

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